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OCTOBER.

A golden haze thro' all the air;
A whisper, that to blow'res fair
Breathes softly, sweet aden!
Above the mountain's pearly mist
A veil of gorgeous amethyst
Beneath the skies of blue.

The shrill of lonely cricket heard
Above the chirp of woodland bird;
The maple's flaming crest;
And, as the leaves come whirling down,
Upon the oak trees' golden crown,
A torn, deserted nest.

Rich purple grapes in clusters hide
Within the arbor's yellowing side;
The brooklet's sil'ry gleam
Winds thro' the mead 'worn of hay;
Gone is the bluebird's roundelay;
The amber air's a-dream!

Oh, sweetest thoughts are linked with thee,
October, of the joys to be—
The' Summer far doth roam!
While echoes of the vale and hill,
And uplands 'round us, seem to thrill
With songs of Harvest Home!

Hail to thee, then, October rare!
Hail to thy leaves so golden fair.
That whirr from ev'ry tree!
There's joy in ev'ry pleasant dream,
There's mirth in ev'ry parting gleam
The poet sees in thee!

"PROPS" AND THE STAR.

BY MARIE MADISON.

I do not think I ever saw a more bitter night than that upon which she first came into my life. A cold, Autumn rain was falling in pitiless downpour from the inky sky, and I shivered as I opened the stage door in response to a timid knock.

A woman stood there, sheltered by a torn umbrilla and a shabby cloak. Close by her side she stood, a little, timid thing, with large expressive blue eyes, looking up at me, with something of the world's woe in their innocent depths. I do not think she was more than three, and as I ushered the pair into the presence of the manager, who stood on the lighter stage, I studied her closely, for I was struck by her baby beauty. She looked like a bisque doll, with round, dimpled face, and a mass of red brown ringlets, curling as only nature can curl them, all over her shapely head.

I had little time to indulge my curiosity, for I had to prepare the stage for the second act, so I gave her a quick, friendly smile, and hurried away to my duties. I confess I scarcely looked at the mother. As I hurried to and fro I could not help hearing the manager's cold, business-like tones, then the woman's plaintive, almost tragic accents, though I did not pay attention to their conversation. But finally the manager's voice grew softer; he was a man of heart, even in business, and then he called me suddenly, saying:

"Props, give this lady the part of Nicette, and Adrienne for the child. Rehearsal tomorrow at ten." Then with a quiet bow he dismissed them and prepared to return to his duties at the front of the house.

As I placed the parts in the woman's hand I could not refrain from studying her face. Boy like, I was romantic, and as I spent much of my time reading Scott and Bulwer, perhaps I was more romantic than I should have been; but as I looked into that woman's face I could not refrain from fancying a tragic story and a broken heart were to blame for the pinches I and miserable look on those once handsome features.

"Wouldn't you like to go out front and see the play?" I asked.

"No," she replied, hurriedly. "I am very wet, my feet especially. I must take care of myself now."

I escorted her to the door—I don't know why I was so anxious to be gallant to her, but there was an air about her that demanded such homage, and I obeyed it.

As they reached the door the chill turned and looked up into my face, saying:

"Is your name Pwopsis?"

"Yes," said I, laughingly. "'Props' is one of my names. I have another, though, which you shall know tomorrow. Good night."

I soon saw on the morrow, at rehearsal, that both the woman and child were without experience, but this was a case of necessity for us, and, I fancy, for them, too. Our juvenile woman and her child had left us without notice the day before, and we were in a tight pinch when Mrs. Waverly, hearing of the opening, had applied for it, and in spite of her lack of experience had succeeded in obtaining the position on trial.

We never learned much of Helen Waverly. That name was assumed was plain to be seen. She seemed to have some knowledge of the stage and surroundings, such as an amateur might gain by slight association with the theatre, though she had never having appeared before the public in her life, and she certainly showed it in her acting at first, though she improved with amazing rapidity. The child took to the work as to the manor born. She was extremely bright, and to me a marvel. We soon became "sweethearts," and many a weary hour I spared the mother as I held the little sleepy head close to my breast, and carried her to the hotel after the performance, or from train to hotel when we made night jumps. She loved me, little Fay, and I truly loved her.

So time passed. Helen Waverly improved so rapidly that she was at last entrusted with an important part in a new play. It was a drama of colonial times, and I was sure Helen would at least look the part. Make up had shown us how much of her youthful beauty she had lost, for she was, indeed, beautiful in stage costume, but I held my breath as I saw her make her entrance in the new piece, so far did she exceed my expectations. Her dress was entirely correct, made of rich stiff brocade. Her powdered wig, studded with stage jewels, set off her dark, eloquent eyes until they looked like stars. About her neck she wore a band of black velvet ribbon, from which was suspended

a peculiar ornament, which I soon saw was a coat of arms and a monogram. I wondered where she had obtained this relic of bygone days, but I did not question her. No one ever questioned Helen Waverly.

I was on the night of this production that I saw a new phase of this woman's character. We were traveling to our next stand, when a sudden, violent jar awoke us from our slumbers, and we realized that our lives were in danger. It was a horrible scene, but through it all Mrs. Waverly was calm, and acted with wonderful presence of mind. I was surprised at the masculine nerve she displayed, as she commanded other women in the car to think before they leaped.

their faces. His fast dimming eyes seemed to start forth in terror, and I heard Mrs. Waverly stifle a cry as they were suddenly bent upon her. "Am I dreaming," gasped the dying man. "Retribution," whispered Helen. "Forgive," came in a faint voice. "Ask God to forgive first." "Will you refuse—I am dying?" "God is always just. I have been dying for years—dying of starvation, dying of misery, dying of cold and want." "Oh, forgive!" The look was his last.

In a low whisper Helen said: "I will try!" and the light of life went out of his eyes.

Our season opened successfully. We dreamed of no calamity, and a great horror came upon us when, one morning, we found Helen Waverly dead in her bed, clasping her sleeping child in her cold and stiffened arms.

"Death due to heart disease," said the coroner. "Say broken heart, starvation, want, cold, misery; had she not known them all? Had she not told that dying man so? Had they met again, and had she forgiven him now?"

Fay continued with the company, while vain efforts were made to find relatives or friends. In her heartbroken frenzy at the loss of her mother she clung desperately to "Props," and I loved her more than ever. Helen Waverly had left little clue

at the house of one of New York's 400, the Dey Vanderveer's.

My heart leaped, and instinctively I murmured the name: Marguerite Dey Vanderveer, as I read the letter summoning me to an interview with this aristocrat. I cannot describe my feelings as I entered the portals of that magnificent mansion. I was immediately ushered into a grand parlor, shrouded in the gloom so customary to such parlors when not thrown open to a gay party of friends. I was left alone to strange thoughts while the servant carried my card to her mistress.

The gloom oppressed me, and I threw back the dark curtains that veiled the window. The sunlight entered with a warm, mellow radiance, and I turned to survey my surroundings.

A ghost confronted me. There, at the end of the apartment, stood Helen Waverly, in her costume of a colonial dame. There were the same eloquent eyes, the same sweet mouth, the same dress, the same band of velvet, with its pendant coat of arms and monogram, about her neck. I was startled into partial paralysis. A lady came into the room and spoke to me. Her voice sounded far away and I did not understand her. I tried to collect my dazed senses, and stammered "pardon me," as I turned away from the vision of Helen Waverly to see the astonished eyes of a very real woman looking at me.

I glanced furtively back to where the ghost had stood; it still stood there, and I could not conceal my alarm and surprise. I felt myself stupid, and tried to turn again to the lady, when I heard her voice, saying:

"A colonial dame, my grandmother. Pray, look at it closely. It is a rare work of art." Then she led me toward the vision, and I realized I had been gazing at a painting of Fay's mother, in her costume in our colonial play it certainly was, though this good lady was telling me that it was her grandmother in the old days when King George was ruler in England and America.

I stammered an apology, then turned my attention to business. I asked permission to bring an assistant, a lady, and gained consent.

The night for Mrs. Dey Vanderveer's reception came. I was to read a scene from our old colonial play, and Fay was to assist me. She stood in the centre of the room, ready for her part, and a carriage waited at the door to convey her to the magnificent gathering awaiting us.

Beside her stood an old trunk, smelling of cedar and spices, a rare aroma, which surrounded her as well. She wore the faded dress her mother had worn as a colonial dame. I had kept it for her because her mother had seemed to prize it so, and had looked so beautiful in it. A court wig and jewels upon her head, a velvet ribbon and the old coat of arms upon her neck, and the picture was complete. She might have stepped out of the frame in the Dey Vanderveer parlor, o' she might have been the spirit of her mother, so striking was the resemblance.

I arrived late purposely. The parlors were crowded. Mrs. Dey Vanderveer was anxious and alarmed lest we should break our engagement.

I took Fay's hand and led her toward the handsome old lady. The crowd parted and they stood face to face. Then, without a word of warning, Mrs. Dey Vanderveer fell into her chair senseless.

In a short time she recovered, and explanations followed. In less than half an hour the mystery was solved.

Marguerite Dey Vanderveer, the only daughter of the house, had eloped with Pierre De Gereaux, a popular tenor, known on the stage as La Fayette Rouen. Her father had disinherited and forgotten her. A year ago he had died. Search for Marguerite, since then, had been unavailing. The only thing to be learned was that De Gereaux, in a fit of jealousy had beaten his wife, then deserted her. I soon joined the links, and the proud descendant of the old colonial dame gladly took her grandchild to her heart.

I have since found all the links. Fay's birthplace and baptismal papers, registering her name as La Fayette, from her father, have been discovered.

Do I love her? With all my soul. I never loved anyone else, as child or woman, and you ask why do I not marry her now that death has set me free? Why? I am sixteen years older than she, and only an actor; besides, there is another, younger, richer, handsomer and better, and she loves him, even as I love her.

LOTTA LINTHICUM

Was born in this city and received here her early education, but before she was twelve years of age she was taken abroad, and for several years was a pupil at Neuilly, in the environs of Paris. School days over, she determined to enter the dramatic profession, and became a member of Augustin Daly's company in 1892. After two years she desired to broaden her work and joined the company of Rose and Charles Coghlan, with whom she played Dora, in "Diplomacy," for one season.

The following year found her leading lady of the Girard Avenue Theatre, Philadelphia, Pa., where a weekly change of bill afforded her opportunities of playing a varied round of characters, which gave her wide experience. She next joined Wilson Barrett's Company, at the Lyric Theatre, London, Eng., playing Dacia, in "The Sign of the Cross." Before leaving that city she was engaged at the Court Theatre, in "The Children of the King," Humperdinck's companion play to "Hansel and Gretel." She returned to this country last Winter and played the part of Leslie, in "Love Finds the Way," with Mrs. Fluke. She is at present a member of Charles Coghlan's Company, playing the role of the Countess Helen, in "The Royal Box," at the Fifth Avenue Theatre, this city.

A HAT STORY.

"Two Chinamen, Sam and Lee, took a walk one day purposely to buy a hat. On the way they met Sam's (pison), and the three of them walked away together. Arriving at the hat store, Lee tried on a hat, which looked so well on him that Sam's (pison) remarked: 'That (Fitzhugh) fits you, Lee; whereupon the wily Lee replied: 'Dewey!'"—U. S. S. S. Paul Budget.



In a very few moments it was all over, and we were safe, but the screams and groans ahead of us did not speak so well for others. As soon as we were sure of our safety I helped the women from the coach. The situation was soon understood. Our train had been at a standstill when an incoming express had dashed into it. The express was a total wreck. We had fared somewhat better. Already men were carrying dead and mangled forms from the splintered cars ahead of us.

Mrs. Waverly pressed her child into my arms, saying:

"Take care of Fay. They need a woman's help there," and hurried forward to where a surgeon was binding up a poor wretch's broken arm. I followed, watching her as she offered her services to the surgeon, and with surprise saw her take up the work with almost professional skill.

I was interrupted in my observations by hearing my name called, and turned to find an old friend confronting me, whom I little expected to see just then.

"My God, Charlie!" he cried, "are you in this?"

"What, Frank?" I exclaimed. "You here? It's terrible, isn't it?"

"What train were you on?"

"The accommodation; and you?"

"The express. I fancy you fared better than we. Two of our company are seriously hurt. I believe our tenor will die, poor fellow. There they bring him now."

I turned to look at the ghastly face as they bore him past me. Yes, he would die. There was no question of that, and Helen Waverly, like a ministering angel, turned to him, though she must have known she could do him no good.

Helen hurried forward as they laid him down.

Helen knelt beside him and placed her hand gently on his forehead, where the death damp had already gathered. Slowly he turned his eyes upon her, the light of an improvised torch flaring in

Woman like, she fainted when it was over. I looked upon the features of the dead man as they laid a cloth over their calm beauty. There was a majesty in the brow, such as Lucifer must have boasted, but there was an unpleasant look about the mouth, as though all his life he had sneered at the world, at everything good and pure, and death had caught him with that sneer upon his lips; had carried him before his Maker to answer there wherefore he had won the right to scorn God's handiwork, or to sneer at those whom he could only measure by his own baseness. Yes, he was base—base even at the end, to crave forgiveness of a woman whom he had made to suffer; to crave that forgiveness not because he wished it in his own heart, but because he was afraid to face his God without it. When Helen recovered from her swoon she secured the services of an undertaker and paid him to inter the remains of La Fayette Rouen, the famous tenor of the —— Opera Company, but she vouchsafed no word or explanation. Some one asked her if he was her husband, but she replied:

"I knew him well years ago. He is nothing to me."

Through I felt there was something concealed in the sentence, I held my peace and said nothing.

From that day I noticed her health failed her. She seemed to be suffering mentally. In my romantic brain I wove an old love story—a broken troth, a marriage for pique and then separation. Oh, yes, I arranged it all.

When the season closed Mrs. Waverly and myself were re-engaged, also Fay, who was to be featured.

Truly she was clever enough. I never saw a child learn so rapidly, and we all took pleasure in teaching her what we could.

From that time Fay was called the Star. We never spoke of her as Fay, but as the Star always, and I was still "Props," though entrusted with several good parts and likely, some day, to make an actor of myself.

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of the Merrimac," was their favorite; an up to date blood and thunder war drama. Booked: "A Jolly Irishman" 25, Jean Mawson, in "A Daughter of Cuba" 25, "Hogan's Alley" 25, "The Octoors" Oct. 1.

MASSACHUSETTS.

BOSTON.—The principal event in our amusement circuit for week of Sept. 26 will be the appearance at Manager Rich's Hollis Street Theatre of Mandie Adams, who will appear in J. M. Barrie's comedy, "The Little Minister." W. H. Crane 24, his very successful engagement in "A Virginia Courtship."

BOSTON MUSEUM.—Wilson Barrett's drama, "The Sign of the Cross," begins at this house its third American tour, and will be presented by Wm. Greeves' London Co., headed by Charles Dalton, direct from the Lyric Theatre, London, Eng., and Irene Cooke. The play will be a success, the magnificence that it surrounds, necessarily call for, and which the management of the Museum are always ready to, and fully capable of providing. "A Stranger in New York" closed 24 Sept.

BOSTON THEATRE.—The Bostonians open here 26, presenting "The Serenade" during the current week, and following next week with "Robin Hood." Last week, "Going to the Races."

TRAMONT THEATRE.—Evening of Monday, 26, will be notable at the Tremont as signifying the fiftieth performance of "Way Down East," and it will be made more enjoyable to lady patrons of the house, each of whom will be presented with a handsome souvenir in the shape of a silver gold lined kettle, presumably a memento of the play. The play until further notices and drawings "keeps the oxen."

GRANDE OPERA HOUSE.—"The Sunshine of Paradise Alley" is announced by Manager Magee for a stay of one week at his house, and it is safe to say that the week will show a succession of audiences that will fill the great theatre to its holding capacity. In the selection of attractions thus far Manager Magee has shown rare tact and sound judgment, and the financial results have been of a most gratifying nature. His plan of presenting the very best class of players at popular prices has just met the warmest approval of the playing public, who have, in turn, responded in a most generous manner. Next week, the Rays, in "A Hot Time in the Old Town" will be sure to draw a full house.

CASTO THEATRE.—This house, so phenomenally successful last season, begins its second year 26, the entertainers for the week being: Gus Williams, the Gross Bros., the LaPorte Sisters, Alex. Wilson, Mack and Elliott, the Saco Sisters, Harry Pison and the stock comedy company. Al. Haynes is proprietor and manager, with his staff, including Nat Gerry, treasurer; Ben J. Miles, stage manager; Harry Walton, musical director; Ben F. Rose, superintendent; Mark Harrington, advertiser; J. W. L. Carr, house manager; Mrs. W. L. Lufkin, matron, and O. C. Hill, scenic artist. Opened Oct. 3: Edward E. Rose, Little Brosco and Irving Brooks in "Your Room Rent's Due," the Four Linclers, Adelaide Marden, Crowley and Foley, the Three Sisters Ouri, Frank Kennedy and Jane Daly. The theatre is very handsome and a credit to the city.

LYCUM THEATRE.—Tony Farrell's "Garryowen," with Herbert E. Denton in the title role, had fair houses 19-21. Clifford and Huth made their first appearance here as stars the last half of the week, in "A High Born Lady," and it was the comedy treat of the season, big business being the rule at every performance, with S. R. O. on Saturday night. The hit makers were Clifford and Huth, Denton, Carroll, and Samuel J. Adams, while the rest of the company were up to the standard. The Boston Opera Company Co. is at the action for this week.

NICKELODEON MUSEUM.—Last week's business at Manager Sueddy's resort was up to the usual high standard, the bill offered being of the A1 order. This week, Hughes, and Anderson, Delmo, Garvey and Ronayne, Philip Garland, Doyle and Granger, and Kennedy and James. Week of Oct. 3: The Saunders, Kitty Hart, Markham and Goldie, the Bohemes, Ed. Galagher, and Morton and Byron.

FLINT MUSEUM.—Week of Sept. 26: Macon and George, Nettie Mansfield, Melanye and Baldwin, the Harris Sisters, Annie Williams and Mabel Wright. With business increasing, Manager Pollock deemed it advisable to improve the appearance of his house, and the effect has been very gratifying to both the management and patrons.

Lynne.—At the Lynn Theatre "The Female Drummer" came Sept. 19, to a packed house. "The Friend from India" had a good house 21. "My Friend from India" had a good house 21. "The Sunshine of Paradise Alley" played to a fair house 22. James ON-IL and company appeared 23 in "Virginius" and 24 in his new production "When Greek Meets Greek," both being witnessed by good sized audiences. The attraction here this week is the Corse Payton Stock Co., supporting Florence Hamilton, playing at popular prices. Booked: "Midnight Alarm" Oct. 4, Clifford and Huth 5, Gus Hill 7, "Shore Acres."

OXFORD GEM THEATRE.—This play house will be opened to the public 26, and the opening will include Joyes and Stratton, Irish comedians; Prof. A. E. Dionne, tragic; James Cagney, comic; George Raft, Dick Tracy and his dog; La Belle Alexander; the Sisters Turner—busk and wing dancers; Kitty Hart, vocalist. The executive staff of the house is N. W. Fenton, manager; Frank D. Lydon, representative; A. E. Dionne, stage manager; Henry Higgins, electrician.

WALTER E. PARKINS.—Fred Moyer and M. E. Simpkins, of "My Friend from India" company, are Lynn boys, and on their appearance here last week with the company were given a warm welcome by their many friends. During the performance many large bouquets of flowers were presented to them over the footlights.

LOWELL.—At the Opera House "The Sunshine of Paradise Alley" came Sept. 20, to good business. James O'Neill drew a good house 21. "My Friend from India" had a fair sized house 22. Johnstone Bennett, the "Female Drummer," Oct. 23, 24, 25, 26, good houses. Bookings: W. H. Crane in "A Virginia Courtship" 27; "On Land and Sea" 28; "The Geisha" 30, Oct. 1. Brooke's Chicago Marine Band 2, Lewis Morrison, in "Faust" 3.

MUSIC HALL.—Robin Hood Jr. Burlesques came Sept. 19-21, to good houses. The Donovans good business 22-24. Bookings: The Rays, in "A Hot Old Time," 26-28; "A Midnight Alarm" 29, Oct. 1.

NICKELODEON.—Bookings week commencing 26: May Alberto Higgins Brothers, Rose Gardner, Marie Stanley, Alice Napier and Billy Briggs.

PEOPLE'S THEATRE.—This house, under the proprietorship of Berry & Danna, offer the following bill week commencing 26: Rogers and Kenny, Lombard Brothers, Bertha Locke, with Alfonso and Roberts, strong men, in the curio hall. James Calahan has charge of stage.

WORCESTER.—At the Worcester Theatre "The Carnival of Opera" (local), for benefit of the Soldiers Aid Society, drew large houses all last week, and the soldiers will receive about \$1,000.00. There as the "Female Drummer," Wm. H. Crane in "A Virginia Courtship" Sept. 26; Jefferson De Angelis, in "The Jolly Musician" 27; Melbourne McDowell, in "La Tosca" 28; "A Stranger in New York" 29, Oct. 1. James O'Neill 3, 4.

LOTROP'S OPERA HOUSE.—"Heart of the Klondike" drew large houses all last week. Dine: Clifford and Huth in "A High Born Lady," 26-Oct. 1, "On Land and Sea" 3-8.

LAWRENCE.—At the Opera House "The Female Drummer," Sept. 21, 22, played to fair sized audiences. "Shore Acres" pleased a good house 24. Melbourne McDowell is due 27, "Jack and the Beanstalk" 28, 29.

NEW THEATRE.—The "Robin Hood" Burlesques played to fair audiences 22-24. Fulton Bros., Tom Ward, Eva Burnside, Rose Lewis, Wm. H. Fields, W. T. Bryant, Ida Burrows, Harry S Marion, Wm. Fletcher and Marie Rogers, in the burlesque, "Monte Carlo Girls."

MONTANA.

BUTTE.—Father Sheedy's "Lectures on Ireland," at the Maguire Opera House, this week, is well attended. Coming: Mathews and Bulger, "By the Sad Sea Water," week of Sept. 18.

UNION THEATRE.—"The Star Ship" is the attraction at this house this week opening Sunday, 11, to the capacity house. Business continues to draw strong and steady patronage to Manager Burgess' Washington Street house during each day in the week. He still continues his policy of presenting the very newest and most striking views of his famous telescope and the best specialty talent obtainable on his house stage.

GRAND THEATRE.—The European Sensation Burlesque Company is billed here in snappy sketches for week of 26. The company consists of thirty comely females and a dozen of male comedians, who present a very entertaining curtain raiser and wind up the show with the sketch called "Two Strangers from Chicago." In the olio are Joe and Nellie Don-r, Blanche Lettelle and Eugene Pollard, Alice Hanson, Larry Smith and Marie Champion, Harry Hastings and Harry Wright, and Eugene Ellsworth and Madge Burt.

LYCEUM THEATRE.—Managed Batcheller gives his patrons this week an exceptionally good show in the shape of Rose Sydel's London Belles, who will present a very bright series of fun and frivolity, both built for engaging purposes and both conducive to that end. The feature of the entertainment will be the appearance of Karina.

NICKELODEON.—For week of 26: A half dozen female "rough riders," Lightning Frank, the wonderful rifle shooter, and other features of a rare character. On the stage will be seen a series of living pictures and a fine troupe of female minstrels in a very well selected variety wind up.

CHUTES.—This is the place where you'll find fun and festivity galore. "Shooting the Chutes" is not alone the attraction, for, in addition, there are the pony and athletic contests, donkey riding and a score of other features to amuse all who care to be amused, and that means the many thousands who flock to the grand weekly.

PALACE THEATRE.—This house is under contract to a company of Hebrews, who will produce German opera during the coming month, and if the venture is a success Manager Frank V. Dunn will extend the contract, but if not he will return to his former policy of first class vaudeville, comedy and high class burlesque.

NOTRE DAME.—"The Man o' War's Man" will be seen at the Grand Opera House in the "soon time," under the direction of Thomas E. Shee....

De roses and Green, the unrivaled club swingers, will be at the "old Howard" week of 3 prox.... Frank Duplesie playwright and journalist, is in Boston, in advance of "The French Maid," which comes to the Park Theatre Oct. 3.... "Irish Voluntiers," a new comedy drama, will be given its first presentation at New Haven Oct. 10, with Elsie Eane-King in the leading role.... "The Black Crook" Co. comes to the Grand Theatre early next month.... Mand. Warrowill be the new Stephane in "The Sign of the Cross," in which she will make her debut in this country on Monday evening, at the Boston Museum.... "A King of Laurel" will be produced in Boston on Nov. 2, with Eddie Bald, the cyclig champion, in a leading role.... The celebrated Knaben-Kapellen military band, composed of forty Hun-
arian boys, in age from 7 to 16 years, will be at B. F. Keith's Theatre week of Oct. 10.... The fittings and furnishings of the gone-up-in-the-air Sans Souci will be sold at public auction this week, and it is reported that the place will

shortly be reopened under a new management. In this connection it is said that Manager Frank V. Dunn, of the Palace Theatre, is likely to have control of the house.... Mary Shaw has been engaged as leading woman of the Mordaunt & Block stock company, and will debut next week in Washington, D. C.

FALL RIVER.—The opening of the Castro sets the wheel of theatricals running on full time in the City of Spindles. The cool weather of last week marked a rapid increase in the business done at all the houses, with the S. R. O. sign being in evidence at both the Academy and the Lyceum. Opera, comedy and vaudeville fill the boards for the current week.

ACADEMY OF MUSIC.—At Manager Wiley's popular house Walle's Comic Opera Co. appeared to good business 19-24, closing to the capacity on Saturday night. Joe W. Smith and Marie Laurens, as the principals, delivered special mention, while "Pete" Griffin, in his black face specialty, buck and wing dancing, made a decided hit. "Gentle, buck and wing" will present "The Face in the Moonlight" Sunday, Monday and Saturday nights and Tuesday matinee. "Monbars" will be given Tuesday and Wednesday nights and Sunday and Thursday matinees. Hoyt's "A Texas Steer" will be well received by good sized audiences last week. "On the Wabash" Oct. 2.

ROBINSON'S OPERA HOUSE.—The Keene Stock Co. will appear in "A Celebrated Case" Sept. 25. "May Blossom" was well patronized last week.

PINE OPERA HOUSE.—The Neill Stock Co. will open the season 25, with "Mr. Barnes of New York" Oct. 1, the Carse Payton Stock Co. week of 3, Carse Payton Comedy Co. in repertory, 14.

FOUNTAIN SQUARE THEATRE.—Miss Flanks is at the head of the vaudeville show for week. Others who will appear are: Johnny Carroll, the Nawns, Adele Purvis Ouri, the Garnells, Billie Carter, De Hollis and Valora, and Kingsley Sisters. New bio-graph pictures will be seen. Last week the vaudeville show drew largely.

BUCK'S OPERA HOUSE.—Barley Campbell's "White Slave" will be the attraction Sept. 25. "Denver Express" played to fair patronage last week. "Gettysburg" Oct. 2.

PELLE'S THEATRE.—Maco's City Club comes Sept. 22. Crowded houses greeted Weber & Fields' "Our Queen" last week. "Vanity Fair" Oct. 2.

STAR THEATRE.—"Romeo and Juliet" will be presented by the Brady Stock Co. Sept. 25. "Army and Navy" did a good business last week. "Silver King" Oct. 2.

CHESTER PARK.—The opera company will close the season at this resort the week of Sept. 25. "Girofle" will be sung.

GOSSELIN.—Manager Anderson is in Chicago, securing attractions for the Fountain Square Theatre.

.... Edward Gillespie, formerly with Charles Frohman's Co., is in the city. He will probably be seen with one of the local stock companies.

.... L. Cawell arrived here in advance of "The White Slave.".... Angela Dolores has re-joined the Neill Stock Co. William Allister of the famous Bill Shorey is in town. Buffalo Bill's Show will be seen at the Lagoon Oct. 12.... Scenic Art Harvey, in the Grand, left for St. Louis to work in "The Havin's Treasure" for a short time.... James Whitcomb Riley will give a reading Music Hall Oct. 17.... The summer amusement season at the Zoo will close Sept. 25. A concert will be given by the Cincinnati Orchestra. Augus Meinhardt will be the soloist.... Advance Agent Joseph Arthur, of "On the Wabash," was in the city.

CLEVELAND.—Cleveland managers seem given to creating innovations, and the latest, in the shape of a new graphic art, is the use of three sheet and stand bills and the daily press for advertising purposes, so as to move in the right direction. After this week, by agreement of the managers of the Opera House, Lyceum, Cleveland and Star Theatres, no more window lithographs will be put out. Even photographs have been tabooed. It is expected to make quite a saving, as no lithograph passes will be issued, which formerly were scalped, and under the new arrangement the ticket trade will revert to the proper channel—the box office. In addition the lithographing force of each of the theatres has been cut down, and the same in sales has been quite considerable. With the move was long considered, it was never put into working force, through lack of support of traveling companies, and perhaps lack of confidence in each other of the Cleveland managers. The outcome of the experiment will be closely watched.

OPERA HOUSE.—Roland Reed, assisted by his son, the ex-entertainer, produced "The Woman Hater" week of Sept. 19. Mr. Reed is one of Cleveland's favorites, and his reception throughout the week was very good, and the attendance was all that could be asked. "Why Smith Left Home" will be given its local premier 26 and week.

LYCUM THEATRE.—"A Hired Girl," a rollicking combination of fun, quick action and pretty girls, with Thos. J. Ryan as the girl, amused a fair list of audiences last week. Fannie Davis, as "Little Werner," was clearly the main figure of the company and her clever work was much appreciated. The Russell Bros. in "Maid to Order," is the attraction of week 26.

CLEVELAND THEATRE.—"The Plunger," which was produced week 19 by the Cummings Stock Co., was hardly the success anticipated, although business was very fair. "The Ensign" will be produced 26 and week.

STAR THEATRE.—The Irwin Bros. Burlesques frequently tested the capacity of the house week of 19 and several times every seat in the house was sold before the curtain rolled up.

The company gave a good show, full of garter and diversion, and pleasing to a degree. The excellent olio contained Thompson and Carter, the Sisters Valmore, Sidney and Jolman, the Misses Lee and Dunn, the Street Arabs' Quartet, Carver and Black, Chas. Merrill and Lillian Walton, female baritone, and the Russell Bros. in "Maid to Order," is the attraction of week 26.

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World of Players.

"O'Hooligan's Wedding" Co. Notes: We opened our regular season at Waynesburg, Pa., Sept. 14, and if one was to judge by the attendance and applause accorded the performance the opening was certainly a success. The play from start to finish has been changed, both lines and situations. The first act represents a scene at Coney Island, and is very pretty. Besides the speaking lines in this act a number of clever specialties are introduced, principal among which are Bart and Evans, in comedy; Eddie G. Gibson, in comedy and comic songs; and George Durree, in songs. The closing of the act is titled "Bath House Complications" is such a scream that a curtain call is taken. The second act introduces more specialties, Waller and Wainer, known as the German musical butchers; Phil Dalton, in his impersonation of the costermonger. Choruses and dances are also done during the play. Lulu Cooper, during the third act, renders some new songs. The Park Sisters, in songs and dances, are also favorites. Pat Conroy, who plays the part of O'Hooligan, keeps the audience in good humor with his comic wit all during the play. John Waller, as the Dutchman, certainly is funny. The company is now touring through Illinois.

Ela Warren Harmon and Ed. W. Murray joined the Bubb Comedy Co. recently, at Reading, Pa.; Ralph Hayden joined at Hanover, Pa., and Mudge and Morton, musical team, will join at Paterson, N. J., Oct. 10.

Howard and Doyle have secured a representative in London, Eng., to take charge of their foreign interests, and have placed several of their American plays, *en tour* through the provinces.

The Lorin J. Howard Co. has been secured for the reopening of the Lyceum, Chicago, Ill., Oct. 16, week of the great Peace Jubilee, presenting "Heed by the Example."

Mary Shaw has been engaged to succeed Bianca Wha as leading woman of the Mordauert & Block stock company, making her first appearance in Washington. The company will return to this city Oct. 10, when they will present a revival of "Much Ado about Nothing" at the Columbus Theatre.

Counsel for Boosey & Co., music publishers, of this city, who represent Ricordi & Co. of Milan, Italy, appeared before Judge Dallas, in the United States circuit Court, in Philadelphia, Pa., Sept. 21, and asked for an injunction to restrain H. C. Blair, proprietor of the Royal Italian Opera Company, from producing Puccini's opera, "Turandot," in this city. As Judge Dallas could not hear the argument on the case, counsel withdrew their application for the injunction, saying they would take action when the Italian Opera Company reaches Brooklyn, which will be shortly.

Julia Marlowe began her tour in Troy, N. Y., Sept. 26, presenting "The Countess Valeska." Her appearance in this city has been deferred until the middle of February, when she will, it is expected, appear in a modern society play. This was decided upon by Mr. Frohman, who, having induced Miss Marlowe to accept the idea of appearing in the role of Julia. He has two plays in mind, one of which he will select for Miss Marlowe just as soon as his other companies have made their debuts.

James K. Hackett will begin his first tour Oct. 10, in Brooklyn, N. Y., under the management of Daniel Frohman. He will be seen first in "The Tree of Knowledge," R. C. Carton's play, which was given at the Lyceum last season. He will come to New York shortly, before the holidays. The company includes Mabel Amber, Arthur Hoops, George Alison, Miriam Nesbitt, Mrs. Owen Marlowe, William Eville, Longley Taylor, Gertrude Rivers, E. W. Thomas and James Loam.

Diga-Netter's American Co. will begin in November, under the direction of Marcus R. Mayer. She will play from her repertory, and will appear in "The Tempest," in which she appeared in London.

Maud Vincent, formerly of the Castle Square Opera Company, and Edwin E. Pritchke were married by Alderman James Smith, at the City Hall, this city, Sept. 21.

W. O. Edwards, managing Dorothy Lewis, is "Alone in Greater New York," writes thus: "Business has held up remarkably well in the face of the most intense heat, and when we were in that section of the country where the weather is cooler—Chicago and Indianapolis. Our London, Ont., fair date, last week, was excellent. Miss Lewis and company were the first to play London one solid week, paying but the one piece. Monday's opening was big, and continual rise in receipts was in order up to Thursday night, when it was simply a jam. We begin our coast trip in three weeks, at Duluth, Minn."

The Donovans began their tour in "Dewey's Reception in McFadden's Alley" Sept. 5, at Peekskill, N. Y., under the management of Robt. Mills. The company includes James B. and Fannie Donovan, Henry Frey, stage manager; W. C. Ott, musical representative; Fred Stanley, Mamie La Pearl, De Witt and Forger, Billy Barlow, Guyer Sisters, and Ed. Leonard.

Notes from the Gibney-Hoefler company: We closed the Fostoria Fair, week Sept. 17, to the biggest business ever seen in that city. We turned people away the last three nights of this engagement. So far our business has beaten all previous records of this company. The verdict of the press everywhere is that we have the best company that ever supported the Gibneys. This week we put up the new piece written by Mr. Gibney entitled "The Husband and Son." We have written a letter to the considerate printing. We are doing away with lithographs, using nothing but chemigrams for window work, and one of each member of our company. We are booked in the larger cities of Ohio, Pennsylvania, New York, Delaware and West Virginia.

Harry M. and Alice M. Barlow are members of Bobby Gaynor's "McSorley's Twins" Co.

Grace Gilmore is resting for a few weeks at her home in Indianapolis. She will join Chas. E. Blaney's "A Boy Wanted" Co. in October.

Witter Baxley with Lincoln J. Carter's, "Westward Ho! Castanet" Co. this season, having signed after the letter was sent in.

Harry and Lorraine Kingsley are not with the Lyon Comedy Co., but are and have been, since the opening of the season, with Thos. Marshall's "That Girl" Company.

Georgia Eleanor Bishop, only daughter of the late Washington Irving Bishop, died Sept. 11, at Siasconset, Mass., in her twenty-first year.

Frank Clayton joined the Gibney-Houffire Stock Company at Piqua, O., to strengthen the vaudeville of that company.

Asa W. Farnham has returned to the Castle Square Theatre, Boston, Mass., having severed his connection with the Hasty Hall combination.

Frank Pierot, late of the White Stock Co., Winnipeg, Man., has been engaged by M. W. Marsh for the new stock company at Vancouver, C. B.

Mackin and Price have joined Harry Lindley's Comedy Company for the season, to do specialties between acts.

Roster of the Redmond Co.: Ed. Redmond, Thos. Lennon, W. C. Stockdale, James B. Stockdale, Mitchell Ingraham, Chas. Berger, Frank Trecoeder, Claud H. Ingraham, M. A. Young, Estelle Redmond, George Ingraham, Frank Trecoeder, Florence Reed and Mabel G. Redmond. The season opened Sept. 5, at Bearcat, Neb.

May Stebbins, in her dancing specialty is a feature with Newton Beers' "Lost in London" Co.

Jean Reynolds played Louisville, N. Y., week of Sept. 12, and Canna d'agua week Sept. 19, to the largest business in the history of the house at each place, it is said.

Chas. F. McCarthy is introducing much new business in the part of Johanna, the title role in "The Hired Girl," and is being accorded recognition from the press and public all through the Eastern cities.

Notes from Flora De Voss Co.: We opened our season in Polo, Ill., Sept. 15, and played three nights, to the capacity of the house nightly. We opened 19 at Warren, fair week. Business big. Roster: Flora De Voss, Mrs. Fred Barnard, Lenore Ray, Maggie Willis and little Ruby, John B. Rotour, manager and proprietor; Edwin Brink, stage director; Dan Castello, J. E. Voss, Eugene Russell, J. E. Bresford, R. Meldrum, H. G. Perry and W. A. Goodall.

Bianca Walsh made her stellar debut Sept. 22, at the Providence, R. I., Open House, appearing with McFadden-MacDonald in "Antony and Cleopatra."

L. tie Medley, a sister of Mrs. Harry Kellar, on Sept. 21 replaced Marie George on the role of Angela Sandoval, in "Yankee Doodle Dandy," at the Casino, this city. She met with success and played the role for the rest of the week. Miss George returned to the cast 26.

John R. Hoover, tramp juggler, is with Bros. Royer's "Next Door" Co., doing his specialty and playing the part of Job Lots.

Dolph and Sante Levino are with Ray's "A Hot Old Time" Co., doing a specialty and playing all alike and Biossom, respectively. The show is a big one, and turning people away everywhere.



VIRGINIA HARNED.

This excellent actress needs no introduction to our readers. The above illustration shows her in one of the costumes she wears in Anthony Hope's delightful play, "The Adventures of Lady Ursula," in which she is now appearing with E. H. Sothern (her husband) at the Lyceum Theatre, this city. As the Lady Ursula Barrington, in this play, she has won the greatest triumph of her brilliant career.

"Pay Train" Co. Notes: We are now in our third week, and business, considering the warm weather, has been the largest in the history of this company. We opened four houses and turned people away on each occasion. The house in Greenville, Pa., was sold at 7.15, and many had to be refused admission. Roster: H. Ford and Allen, proprietors; Carl Brechin, manager; Frank De Leon, stage manager; Fred N. Allen, representative in advance; W. G. Slider, electrician; J. Bert Nunn, stage carpenter; Fred J. Jeroy, H. P. Clark, Hazel Wood, Linda East, Sadie Hart, Mrs. J. A. Pollock and Ada Johnson. The company had a successful opening at Middletown, N. Y., Sept. 5. The street parade is a big novelty.

May Wentworth closed her tour of the vaudeville houses last week, at the Leland Opera House, Albany, N. Y., and joined Bobby Gaynor's "McSorley's Twins" Co. Sept. 26, at Montreux, Can., to play the part of Lotta Doe, the widow, for the season.

John T. Hanson and Maybel Drew are playing the parts of Poodle and Mrs. Poodle, respectively, in Rice and Barton's farce comedy, "McBoddy's Flats."

Roster of Hoyt's Comedy Co.: Harry Sheldon, manager; J. W. Gillingwater, business manager and advance agent; Whi E. Madden, Jas. Sillince, Chas. P. White, Fred Boone, Edna Boone, Hazel Harrison, Mazie Ritchie, Monica Farley, and Lucy Thomas, pianiste. Season opened Aug. 29, and business is still good.

Chas. Boyard and Carrie Graham will star this season in "A Jay in New York."

Notes from the Irving Comedy Company: We are now in our fourth week. We broke the record at Champagny and Paris, Ill. We carry all the electrical effects. Hattie Haynes is singing illustrated songs, and Lenna Ralston, in her fire dance, is a strong feature. Mr. French has the strongest company he has ever carried.

John Mack with Chas. H. Yale's new production, "The Evil Eye."

"Uncle Josie Spruceby" Notes: Business with the No. 1 piece written by Spruceby's Co. continues big. It is now on the Dickson & Talbot circuit. The engagement on the Brady & Stair circuit was excellent. Another company will open in Chicago Oct. 17. Manager Dave B. Lewis will send this company to the coast.

Alice Kemp McKinley writes us that Pauline McKinley was the first wife of Charles McKinley, recently deceased, and that she (Alice Kemp) was his second wife, having married to him a few months before his death. Our present informant, however, neglects to send us proof that Mr. McKinley was ever divorced from his first wife.

Uncle Josie Spruceby's Co. has joined the "Sleepy City" Co.

Notes from the Irving Comedy Company: We are finishing the fifth week of very good business through Canada. New features are continually being added. The roster: Maxwell & Harper, managers; J. B. Maxwell, business manager; Harry Farnham, stage director; J. McDowell, advance; Nelson Lewis, Geo. W. Hascrook, Chas. W. Maxwell, W. W. Harper, J. McDowell, Ben W. Stone, Mrs. Nelson Lewis, Bessie Marie Gordon, Marie La Brashy, Mrs. M. Grace, and Little Ida Grace.

Chas. P. White closed with the Pernich-Belden Co. at Nashville, Tenn., Aug. 27, and joined Hoyt's Comedy Co. for leads. Monica Farley has also joined.

Manager Jos. M. Galties writes of "The Air Ship" thus: "It had its initial performance at Williamsport, Pa., five weeks ago, and has been playing the Northwest for the past four weeks, having just closed a very successful engagement at Butte, Mont. There are some startling novel effects, the flight of the 'Air Ship' being quite a feature. The company comprises twenty two people, Marie Stuart, Raymond Finley and Little Ida Grace.

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Chas. P. White has replaced the Rooneys in the "In Atlantic City" Co.

Manager Robert Campbell, of "The White Slave" Co., who is from the Bijou Theatre, Chicago, Ill., as follows: "Our business at this popular playhouse is so surprisingly good this week that I want THE CLIPPER to know it. We are in a fair way to break the record of the house, and will nearly double our business of last season. We would like to play forty of this kind of theatres in a season. The managers, Chas. P. White & Co., are so far over sixty letters, and more to come."

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BILLY CURTIS and Belle Gordon write from Paris Fr., as follows: "We had intended returning home after our engagement at the Palace, London, but after consulting at the last moment, to accept an offer for a Paris engagement, and arrived here in time to be in the opening bill for the season at the Casino de Paris. The house opened on Friday, and we are No. 13 on the bill, and, proving that we struck all the lucky things right, we today signed contracts for Germany which will keep us going until the New Year. Following that we are offered engagements on the Continent that will consume much of 1899, and is decidedly uncertain when we will again reach good health again. Miss Gordon's bill pinching us proved a revelation here as well as in England, and the other athletic features of the act are received with every evidence of favor. We have thus far had no reason to regret our trip to the 'herring pond,' although we must admit an all too frequent longing for the homeland and our friends left behind; but while our success continues with the unabated fervor which has thus far gratified us we are likely to stay until the position is history. At least we are at present undecided." Attesting their loyalty, they add as a postscript: "France beats England in many ways, but we are convinced that America can give them all points and beat them at any game they mention."

HOWARD AND ST. CLAIR write from Samatavay, Madagascar, thus: "Just a few lines to let you know we have finished our tour of South Africa. This is our first stop on our way to Mauritius, sometimes called the Isle of France. It is eight days' sail from Africa, and fourteen days' to Calcutta, India. Our tour through South Africa was the biggest kind of success. The last place we played was on the East coast, called Loreto Marques, on Delagoa Bay. It is a Portuguese colony, and the natives rolled up in great shape. They just went crazy over the show. The people with the show are collecting all kinds of curios to bring home. We have a collection of head work which the Zulus wear, also dried walking sticks. All the people are well and sent their greetings to The Clipper. We are awaiting patients for our next call to get our usual supply of CLIPPERS. The following people are still with the company: The Flying Jordans, Mario and Mario, Virginia Aragon, Howard and St. Clair, Olaf Schrader, Henri Lamont, Brothers Bass, Pauline Collins, Pat Flynn, Mr. and Mrs. Kendal, and Ruby Stuart."

The SISTERS CARMONTELLI have arrived in the city to join Irwin Bros.' Burlesques for the season.

J. S. MOORE and C. D. Cottrell will again appear together after a separation of one year.

ANITA O'NEIL died Sept. 18 in this city, at the home of her mother, known to the profession as Lizzie Darling, of the Darling Sisters. She was three years and eight months old. The remains were interred, 20, in Greenwood Cemetery, Brooklyn, N. Y.

JONIS HOYT MEVILLE, formerly of "A Contented Woman" Co., and her husband, Tom E. Wallace, intend entering vaudeville this season. They will produce a character sketch, "Looking for a Hand-out," written for them by William Sidney Hillyer. John J. Pompert has had a new "Rube" monologue written for him by Mr. Hillyer. He has also written a sketch, "The Hobo and the Jew," for Mackie and Hanly.

RAMZA AND ARNO are appearing for two weeks at the Exposition St. John, N. B.

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BILLY McCLOUD, and MILE, CORDELLA were at the Theatre Francaise, Montreal, Can., recently.

MADE AND ARMOUR have completed a tour of twelve weeks through the South, including six weeks over the Taylor circuit, and two weeks at New Orleans, La.

HANNA CLARK writes: "As I have just been mustered out of the army here with Grigsby's Rough Riders, in which regiment I was a member, and as I am going to return to circus and vaudeville again, doing an entire new act, which I am now getting ready for myself and wife, May Brandon, I thought that I would write you a few lines, as it will be in the only paper in the world, the CLIPPER. I have not missed a week since I have been in the army without it and do not intend to miss any out of the army."

E. H. MEADE writes: "I have retired from the profession and accepted a position with the Boston and Montana Mining Co. and settled permanently in Great Falls, Mont."

FRANK CUSHMAN informs us of the continued prosperity of Harry Williams' Minstrels. His face specialty has met with no small degree of favor.

THE LADY LUMS have returned from their engagement in Waterbury, Ct., and will play dates in the vicinity of the metropolis.

DUNBAR AND HARRIS have temporarily dissolved partnership on account of Mr. Dunbar having been seriously injured while performing at Koster & Bial's. He is obliged to return to his home in San Francisco, Cal.

MONS. MATTHEW is booked on the Orpheum and Castle-Hopkins circuits.

W. M. AVERY, of Avery & King, was recently badly hurt while doing his act at the Chicago (Ill.) Water Caves.

CHAS. AND TILLIE SELLES are playing their second return date at Niagara Falls, N. Y., making it their third at the Falls since June.

LIZZIE HOWARD has concluded to close her engagement in the Mascot Theatre, Galveston, Texas, and went to Chicago, Ill., where she will undergo treatment for catarrh of the throat.

HARRY DR. LAIN is playing Buffalo, N. Y., and opens at Brucker's Concert Pavilion, Rochester, N. Y., Oct. 17.

FRANK J. SHEA is at the Lyceum Theatre, Erie, Pa., this week, and opens Oct. 3 at the Grand Opera House, Pittsburgh, Pa., with Wonderland, Wilming-ton, Del., to follow.

STANZELLI'S SPECIALTY SENSATION opened its season Sept. 12, at Central City, Col. The boxing kangaroo, with his trainer, John T. Collins, closes the show. The Chicks, John T. and Anna, in their sketch, keep the audience in a roar of laughter, while the Martinettes, in their brother act, evoke applause. The same may be said of the Ogaws and Kamekuchi Japs, the Durand Family, Horaine and Sarconi, Annie E. Sylvester, Miss Anita, and, in fact, of every act on the bill. A noticeable fact regarding the opening of our season was that, though the people engaged were from many different parts of the country and had long distances to come, there was not one disappointment, nor a day's delay in the arrival of any of them. Every one, without exception, arrived on time and ready for work. But one cloud was cast upon Manager Stanzelli's expectations and that was the serious illness of Mr. Richards, of Richards and Parker, who had to remain behind to undergo an operation, which will prevent him joining for a couple of weeks. However, his studio room is ready for him and name stays on the bills, no matter how long he shall be sick. Our eighty foot car is a wonder to the railroad men up here, on these mountain roads, but they got it through all right. The ladies' brass band makes a fine showing on the street.

BARRETT'S GAWLOOLAH BURLESQUERS will open the season Oct. 3, and will play the New England circuit, N. Y., and Pennsylvania, three night and week stands. The roster: Wm. Rosenfeld, proprietor; James H. Kent, business manager; General Williams, treasurer; F. Collins, musical director; Sam Porter, properties; Charles White, electrician; Morgan and West, Tim McVicker, the Austin, Lotta, Sattler, Bryson, Vass, Nina Oliver, Gertrude Osborne, Maude Martindale, May Parker, Ruth Aldridge, Ida May, Leona Bradford, Jennie Revere, Carrie Earle and Florence Sherwood.

SHAW AND HILDA EDWARDS are with J. P. Case's Colored Comedy Co.

HARRY THOMSON is closing the olio with Miaco's City Co.

JONES AND SUTTON played Brooklyn (N. Y.) Music Hall last night.

NELLIE LYTTON played River View Park, Baltimore, Md., last week, with Ocean View, Portsmouth, and Richmond, Va., to follow, this being a return date on the circuit within two months.

THE ABE LEVY STEREOPTICON AND SPECIALTY COMPANY closed at Syracuse, N. Y.

JONES AND COUSINS, cyclists, have been riding at fairs for the C. J. Gorman New England Amusement Co. They ride next week, Sept. 27, 28, at Shantung, Ct.

FORRESTER AND FLOYD played Keith's Union Square week of Sept. 19, and open at Keith's the week of Oct. 2, for week of Sept. 26.

THE STASSINGER SISTERS started at Porto Rico Oct. 1, where they will open a variety house.

COLE AND WOOD have dissolved partnership. Milt J. Wood is now working single.

THE EUROPEAN MUSIC HALL, Waverly, N. J., will open for the regular season the week of Sept. 26. The house has been rebuilt with a seating capacity for fourteen hundred people. Fletcher & Decker are proprietors. A. J. Decker, manager; Frank Steinbruck, musical director.

CLIFFORD AND HALL were on the bill of the opening week of the New Star Theatre, Hamilton, Ont., last week. This week they are at the Grand Opera House, St. John, N. B.

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MIKE S. WHALEN has assumed the management of the Knickerbocker Co. for Robie & Dinkins. With changed recently made, the show is in first class order, and last week at the Bon Ton Theatre, Jersey City, N. J., played to crowded houses.



LOUISIANA.

New Orleans.—West End closed in a blaze of glory last Sunday night, before fully 12,000 people, the main feature being a monster white cake with "Annie Hall," the sprightly serial comic singer, having closed her most successful engagement on Saturday, so as to enable her to reach New York to keep other engagements.

GRAND OPERA HOUSE.</

NEW YORK CITY.

Last Week's Events.—There were many novelties presented in this city during the past week, but none of them can claim to have been absolutely successful. A new theatre was opened, to be devoted to burlesque and vaudeville combinations, but, judging from the opening performance, it is not likely to prove a very valuable addition to our list of amusement resorts. The business of the week was of satisfactory volume, but was unevenly distributed, and was not apportioned according to merit. The continued attractions for the week ending Sept. 24 were: "Yankee Doodle Dandy" at the CASINO, "The French Maid" at the HERALD SQUARE, E. H. Sothern at the LYCEUM, "A Day and a Night" at the GARRICK, De Wolf Hopper at the KNICKERBROOKER, "The Turtle" at the MANHATTAN, "Brace of Partridges" at the MADISON SQUARE, the Castle Square Opera Co. at the AMERICAN, the stock company at the MURRAY HILL, the Lilliputians at the IRVING PLACE, "The Royal Box" at the FIFTH AVENUE, "The Runaway Girl" at DALY'S, "Our Naval Victories" at the MADISON SQUARE GARDEN, "The Old Homestead" at the ACADEMY OF MUSIC, Wm. H. Gillette at the EMPIRE, and Stuart Robson at WALLACE'S, the four last named having closed upon that date. The one week stands closing Sept. 24 were: "A Daughter of Cuba" at the PEOPLE'S, "John Martin's Secret" at the STAR, "Wine, Woman and Song" at the GRAND OPERA HOUSE, "Gayest Manhattan" at the HARLEM OPERA HOUSE, and Chauncey Olcott at the COLUMBUS. Of the above, "John Martin's Secret," a four act melodrama, by Sutton Vane, was then seen for the first time in this country, while "A Daughter of Cuba," a four act military drama, by Jean Dawson, and "Wine, Women and Song," a three act extravaganza, under the management of John W. Isham, and described upon the programme as a prismatic comedy, by Edward Corbett, were then presented for the first time in this city. Variety entertainment was furnished at TONY PASQUALE'S, THEATRE, and at the LEASUM PALACE, THEATRE, the LONDON, the SAM T. JACK'S, KOSTER & BIAL'S, the OLYMPIC, the HARLEM MUSIC HALL, and MINER'S BOWERY and EIGHTH AVENUE. The BROADWAY THEATRE opened Sept. 19, when Francis Wilson and his company presented, for the first time in this city, "The Little Corporal," a comic opera, in three acts, book by Harry B. Smith and music by Ludwig Engländer. It was not an undisputed success. At KOSTER & BIAL'S the regular Fall and Winter season began Sept. 19, with the first presentation of "In Gotham," a burlesque extravaganza, in two acts, book by Joseph Herbert and music by Max Gabriel. It met with a favorable reception. "The Dawn of Civilization," a Cuban war drama, in five acts, by Myron Longfellow, was presented by Paul Gillette and company, for the first time in this city, at the FOUNTAIN SPRINGS THEATRE, on Sept. 19. The season at the BIJOU THEATRE began Sept. 21, when Sam Bernard made his metropolitan stellar debut in "The Marquis of Michigan." Further mention of this event will be found elsewhere in this issue.

BIJOU THEATRE.—The season at this house opened Sept. 21, with the first local production of "The Marquis of Michigan," in which Sam Bernard made his metropolitan debut as a star. The work is a farcical comedy, in three acts, by Glen Macdonough and Edward W. Townsend, and was originally produced Aug. 2, 1897, at Metzger & Luckett's Columbia Theatre, Washington, D. C., by the house stock, at which time the story appeared in columns. The house was crowded with friends of the new star, who were there to give him a royal welcome, and the hearty reception accorded him must have convinced him that his admirers were legion. The play proved to be disappointing, and, although the star and two or three of his support worked hard, by the time the performance was half over it was plainly evident that the work was a failure in its present shape. The theme is one of the most ingenious ever devised for a farce, but it is not worked out. With the material at hand the situations should have been laid up more naturally, but the authors have failed to take advantage of their opportunities, and the situations are for the most part forced. It would be difficult to imagine a more ludicrous idea than that of a man having a will painted on his back, in order to save an inheritance to the woman he loves, and the painting being done by a woman whom he does not love, but who refuses, on the score of modesty, to paint the will unless they are made man and wife. His subsequent efforts, by means of a cold diet, to keep from perspiring, that the will may be preserved, and finally, when he marries the girl he loves, believing No. 1 to be dead, his endeavours, when he discovers her alive, to paint him off as a noted burglar whom the police are after and a full provoking possibility. Yet, with such a theme, the author has only succeeded in writing a farce which drags and which, were it not for the life invested in it by the star and one or two of his company, would be almost without interest. Mr. Bernard, in spite of the heavy handicap imposed upon him in having so poor a vehicle, scored a triumph. He proved himself to be a comedian who can be funny without resource to the "slap stick" methods of the vaudeville stage, and with his fund of humor at once interest and amuse his audience. Mr. Bernard is only now a newly discovered star, whose magnitude in the theatrical firmament is yet unknown, but let him be given the proper vehicle and he will be a star. The Marquis of Michigan promises made on this occasion, and becomes a leading stellar attraction in the line of German comedy. One rarely sees so artistic and praiseworthy a piece of character work as that given by Wm. Burris as the Chevalier Maginot, a magician. It was the perfection of art, and won for that player hearty applause. Alice Atherton did some good work as Madame Etina Vesuvius. She also rendered a number of songs in her usual effervescent style, and hit the popular fancy. Dan Collyer and Charles Jackson as Leaky Loomis and Bob Tyke respectively, were fairly well liked. The rest of the company were unsatisfactory, although the play had been much improved by the players. The cast in full: Hermann Engel, Sam Bernard; Bob Tyke, Charles Jackson; Leaky Loomis; Dan Collyer, the Chevalier Maginot; Abner Gooch, Wm. Burris; Ambulance Surgeon, George Rollins; Helen Hastings Harriet Sterling; Tonny Tostevin, Maud White; Georgiana Dunn, Grace Freeman; Evelina Dunn, Helen Porter; Aurelia Staggers, Helene Lacy; Birdie Egg, Vivian Townsend; Gertie Le Platz, Annie Black; Fritzie Fitters, Lillian Collins; Madame Etina Vesuvius, Alice Atherton. Mr. Bernard began his second week, 26, before a good sized audience. The play had been brightened up, and the performance is in better running order.

PLEASURE PALACE.—The attractive bills provided at this house serve to draw out theatregoers in sufficient numbers to fill the spacious auditorium and frequently to encroach upon the standing room. Grace Finkins is the recruit this week from the legitimate, she making her uptown debut in vaudeville on Monday, Sept. 26. "A Partial Eclipse" was the vehicle chosen for this event, in which one act comediette, valuable assistance was rendered the star by Arnold Daly, hearty marks of approval being its portion. The favorite comediette and vocalist, Hilda Thomas, aided by Frank Barry, in their little sketch, "Miss Ambition," scored a hit. Mr. and Mrs. Chas. T. Ellis, in "An Artist's Dilemma," were favorites with the audience, as was well proven by marks of approbation freely bestowed. The Manhattan Comedy, Four comediettes from the Projector, down-town, have joined and improved their success of last week. The bill was lengthened out by the efforts of the following favorite performers, the work of each being cordially received: A. G. Duncan, ventriloquist; Mr. and Mrs. Tom McIntosh, cooing exponents; the Coulson Sisters, clever and artistic dancers; Alice Raymond, cornetist, and John Kunkel, in vocal selections; O'Brien and Collins, in an acrobatic singing turn; Bryant and Harger, duettists, whose sweetly blending voices charmed; Fred Brown, who danced his way into the good graces of the audience; Guilette, in a series of posturing pranks; the pair of comediettes, the most entrancing. The wags continue on in an amusing way, new views being constantly added and it is held upon the popularists' taste not abstaining. The price of seats in the second balcony has been raised to twenty-five cents, the fifteen cent seats having been abolished.

MANAGERS FINCUS AND BRENNAN.—of the Third Avenue Theatre, announce that the opening of their new stock company in "Monte Cristo" will take place Saturday evening, Oct. 1. Specialties of a high grade will be given between the acts. Matinees will be given daily.

EMPIRE THEATRE.—John Drew began on Sept. 26 his annual engagement at this house, and his seventh season under the management of Charles Frohman. The house was filled by a large and thoroughly fashionable audience, that gave the popular star a very enthusiastic welcome. The play selected was "The Liars," an original modern comedy, in four acts, by Henry Arthur Jones. This work was given its first production on stage on Oct. 6 last by Chas. Wyndham and his company at the Criterion Theatre, London, Eng. It ran through the entire season, and will be again presented by Mr. Wyndham at the beginning of his season, early next month. Mr. Drew's presentation of it here was the first in this country. The efforts of the play is derived from the friendly efforts of several people to save a foolish minded woman from the threatened consequences of her indiscretions. Lady Jessica Nepean finds herself the victim of a loveless marriage, her husband, Gilbert Nepean, being rough, impulsive, and seemingly incapable of loving any one but himself. Lady Jessica is not a very clever woman, but she is pretty, and she attracts to her side an admirer, one Edward Falkner, a social lion, who has won fame by his efforts to suppress the slave trade in Central Africa. He is enamored of Lady Jessica, and while he professes that his regard for her is of the platonic sort, she has much difficulty in persuading him to discuss their friend's love, a topic which Falkner has, however, by no means indifferent to his wife, for she is impulsive and ardent, and she is charmed by demonstrations of affection which contrast so strongly with the indifference and ill treatment which have been the fruits of her marriage. Her friends see clearly the dangers of her course, and, failing to prevail with her, still kindly endeavor to avert any scandal, and foremost among those who thus seek to protect her from the consequences of her folly is Sir Christopher Deering, a soldier, and a philosopher, whose efforts in her behalf are eventually crowned with success. Gilbert Nepean goes away from home for a time, having committed the care of his wife to his brother, George. Lady Jessica announces her intention to visit an aunt living in the suburbs of London, and intimates to Falkner that she may possibly miss her way, in which case he will find her at an inn, the "Star and Garter," at Shepherd's Bush. In the sitting room of this inn she, of course, meets Falkner, with whom she is about to dine, when they are discovered by George Nepean, who promises to report the matter to her husband. Several of her friends arrive at the inn, among whom is Sir Christopher, who reaches the scene, however, after she has abruptly started for home. He discovers, however, that she has been there, and, Falkner having having been discovered, they all decide to ready George. Gilbert Nepean having been informed by his brother that there is something wrong, returns to his home in haste. He learns of the visit to the inn, but Lady Jessica's friends, by a series of falsehoods, try to screen her, but their efforts fail, and finally the unhappy woman commands Falkner to tell the truth. He obeys the command, and, while declaring his love for Lady Jessica, stoutly asserts that she has been innocent of wrongdoing. Lady Jessica becomes indifferent to her fate, and consents to elope with Falkner, but Sir Christopher eloquently and convincingly depicts the probable results of such action, and induces her to abandon the project. He also proves that Falkner is often a very poor character. His dialogue is often very flat, lacks spontaneity, and utterances are entirely too direct and to the point. Only exceptionally clever people can mentally grasp every topic of conversation and formulate an apt reply in smoothly rounded periods. In our own experience how often do our after thoughts condemn the frivolity of our replies and suggest more telling retorts. Our ideas when wanted do not always come by limited express; they more often come by slow freight, and, like the fighter who spans for wind, we skirmish with brief replies while bringing to the front our mental artillery, either for defense of our cause or for assault upon the enemy's lines. Granting that many can think quickly and aptly, it is granted to few, if not to none, to speak their thoughts right and be bettered by revision. Therefore, to simulate nature it is better to limit dialogue to short sentences, and obtain results by making it more general, using all the people upon the stage in rapid fire, and remembering that "brevity is the soul of wit." While several contemporaneous playwrights excel Mr. Jones in writing dialogue and in portraiture, few can compete with him in workmanlike construction of a drama. In the work under consideration his skill in this direction is again thoroughly shown, and if we find the conclusion of the work somewhat impotent, the ready excuse is that the author, in the result of the folly of his creation, would have made the play a tragedy, instead of a comedy, for her fate would have been a few husbands would condone. The third act is a masterpiece. It is genuine comedy, and of the most entertaining and interesting sort. Its beginning is breezy and exhilarating, the entire plot is compactly, and the action is a single favorable verdict. The role of Sir Christopher fits Mr. Drew very snugly. His opportunities are more limited than is usual in stellar roles, but those afforded him are good, and admit of the display of his best powers. In the second act Sir Christopher is almost ignored, being on the stage only a few minutes before the fall of the curtain, but in the following act he dominates the scene, and in the final act he is given such bountiful opportunity that the act is his from start to finish. In this act Mr. Drew gave abundant evidence of his excellent taste and judgment in fine training. During the many scenes in which he has but little to do his grace and intelligent by-play kept him in touch with all upon the stage, and in the very lengthy and serious speech in the last act, he displayed much fervor and genuine feeling. In this admirable passage his art was absolutely true, and rarely have written lines found such adequate expression. Miss Irving was at times distractingly artificial, especially in the first act, where her lines were spoken with too much stress, but in many of her scenes, especially in those where her husband dominion, her acting was high and natural, but her comic work was not up to the spirit of true comedy. Arthur Byron was many and sincere in speech and bearing, and has rarely given such convincing proof of his ability. Harry Harwood had really but one opportunity, but that was a remarkably good one, and he showed the throat of a candid soul entangled in the meshes of a net of falsehood with consummate skill and with most entertaining results. We are happy to note his return to this company. D. H. Harkins had a role which suited his methods well and in which he was entirely satisfactory. Orrin Johnson was effective, though not that he is. The comic scenes were not because poorly cast, and Blanche Burton had little to do, but did so well that we had reason to regret her slight opportunities. As an addendum to the story it must be stated here that she played the role of a widow whom Sir Christopher eventually wins for a wife. Anna Irish, though last mentioned, is by no means last in the reckoning of successful endeavor, for her work was, as usual, without fault. The other players were scarcely deserving of special mention. We must suggest, however, that the French spoken at the Star and Garter was of a very queer sort and that some of the English spoken by the various members of the company, now and then, and variations of pronunciation scarcely to be expected in a company of this standing. There is evidently some work yet for the stage manager. The audience seemed to thoroughly enjoy the performance and the play will doubtless prove a success, although it is not likely that itsogue here will be as great as it was and is in London. The cast: Col. Sir Christopher Deering, John Drury; Edward Falkner, Arthur Byron; Gilbert Nepean, D. H. Harkins; George Nepean, Orrin Johnson; Freddie Harton, Lewis Baker; Archibald Coke, Harry Harwood. Walter at "The Star and

Garter," Frank E. Lamb; Taplin, Darwin Rudd; Gadsby, Frank Short; Footman at Cadogan Gardens; Gardner Jenkins; Mrs. CreSpin, Marie Derickson; Beatrice Ebernoe, Blanche Burton; Dolly Coke, Elizabeth Tyree; Ferris, Clara Bunter; Lady Rosamund Tatton, Annie Irish; Lady Jessica Nepean, Isabel Irving.

STAR THEATRE.—"A Sure Cure" for insomnia will be found here all this week, Sept. 26-Oct. 1.

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KOSTER & BIAL'S.—"In Gotham" began Sept. 26 in its second week, before a good sized audience. The burlesque has been cut considerably and brightened up, with the result that it is greatly improved. Josephine Hall's rendition of "Rag Time Liz" is one of the hits of the show, and nighty wins much applause. The olio, which includes the Mariani Brothers, eccentric dancers; the Six Senettes, grotesque comedians; Miss Bianche Delleire, chanteuse, eccentric; the Three Sisters Merkel, equilibristas, and the Avolos, xylophone experts, held over, and they proved to be as entertaining as they were last week, each member coming in for hearty approval, the Avolos and the Sisters Merkel being particularly strong favorites.

CASINO.—"Yankee Doodle Dandy" is now in the tenth week of its run at this house. It is still playing to good business, but owing to engagements made for its appearance in other cities it will remain here but a short time, and then, after a brief season of Italian opera, we will be treated to another house production.

FIFTH AVENUE THEATRE.—Charles Corbin, in "The Royal Box," is now in the third week and is in full flight of his engagement. The play is of far more than ordinary interest, and the performance merits equal commendation.

MADEISON SQUARE THEATRE.—A Brace of Part-Riders started on Sept. 26 upon the fourth week of its run. It has met with gratifying success, for the comedy has much merit and is well played by our English visitors, whose efforts to entertain are highly appreciated.

Harlem.—At the Harlem Opera House "Devil's Island" is the attraction for the present week, and will no doubt pack the upper part of the house all week. The opening, Sept. 26, was good, the lower part being comfortably filled, and the rest of the house was packed. The cast was the same as at a down town house several weeks ago. Next week, the Kelcy-Shannon Company, in "The Moth and the Flame."

COLONIAL.—James O'Neill gave, 26, the first metropolitan production of "When Greeks Meet Greeks," and the opening was far beyond Manager Kahn's expectation; in fact it was a record breaker, and as the bill will be during the present week, it is to be expected big week's business, as it is several years since he has appeared in Harlem. Next week, Weber & Fields' "Pousse Cafe."

METROPOLIS.—The Kilkenny Company made its first Harvard appearance to the best audience of the season, and, judging from the applause, it made a success, and will no doubt do a good business during the engagement. Several changes have been made in the cast, and the new down town house. The latest additions are Shanye and Warden and Raymond and West, and a change of the burlesque is contemplated. Next week, "Miss New York."

HALEM MUSIC HALL.—Hurling & Son's Bowery Burlesque is to return to its old seat, 26, and received a royal welcome, as the house was packed before eight o'clock, and it was necessary to refuse admission to hundreds. Those that succeeded in getting in were well repaid, for their money was well spent, except the director. In the meantime the audience applauded the director, who appeared to be left standing in a most embarrassing position. It was fully a minute after the last member of the band had retired when the band started to play one of the musicians arose and went up to Director Brooke, and began to expostulate with him, telling him that he had been left standing, and after conversing with several other members of the band, he left the stage. All the other musicians hesitated, uncertain what to do, then by two and three moved behind the piano, and the band was soon left except the director. In the meantime the audience applauded the director, who appeared to be left standing in a most embarrassing position. It was fully a minute after the last member of the band had retired when the band started to play one of the musicians arose and went up to Director Brooke, and began to expostulate with him, telling him that he had been left standing, and after an unsuccessful attempt to speak to the director, returned to his seat. He was hardly seated before other members of the band returned to the stage and finished the piece as though no interruption had taken place. Mr. Jacob, who had been away for several seasons in business for himself, had returned to his old position as advertising agent at Hyde & Behman's.

and Inman, character comedians; Lina and Vasti, in a European acrobatic novelty; Nunn and Bradford, unique comedy entertainers, and Grundy, Murray and Grundy in a sketch. Two burlesques, "Joke in High Life" and "Gowns the Philippines" Good business last week. Coming week of 2, Sheridan's New City Sports Big Show.

UNIQUE.—There wasn't seating capacity for the crowd that wanted admission night of 26, when the Rober Bros. and the Vaudreuil and Athletie Company began a week's stay. The way of the audience turned away and standing room was considered a luxury. The olio: Daly and Devere, in a bright travesty, "Angel's World Goes" West and Williams, singing and talking; and Rosalie, vocal and acrobatic dancer; Crane Brothers, in a sketch, "The Heart of Mudtown" A. T. Grant, entertainer; Leo and Leslie, in their latest success, "A Society Star," was brought to a close with a wrestling bout between Ernest Roeder and the new Terrible Turk. Good business has week. The Monte Carlo Girls come week of 2.

BROOKLYN MUSIC HALL.—The Casino Comedy Four week's stay. The girls are Foreman and West, in a sketch, "The Casino Queen"; the Murray Brothers, instrumentalists; Devan and Allen, Irish comedians; the Three Rio Brothers, the Murphys in a new sketch. Business continues satisfactory.

STRAHMORE'S THEATRE.—The following people will be the entertainers during the week: Lillian Fletcher, J. H. P. and Charles Innes, Nellie V. Nichols, John and Lula Thorn, and Geneva Ardell.

ELIMIRA.—At the Lyceum Theatre the Curtis Stock Co. attracted but small audiences last week. This week Edward T. Spear's Comedy Co. in repertory is the attraction offered. Black Patt's Troubadours are due Oct. 2.

GLOUCESTERSHIRE THEATRE.—This amusement resort was dark last week. The Sawtelle Dramatic Co. was to have appeared, but discontinued the engagement. This week, Sybil A. Lee, hypnotist, bids the boards. Due: The Jean Red. Next week, Oct. 3.

HALTO MUSIC HALL.—The mirth makers at Manager McConnell's house for the current week are: Daisy Dean, Rose Harlow, Ada Sulivan, M. H. Enright and Will Digby. Business good, as usual.

POUGHKEEPSIE.—At the Collingwood Opera House, Sept. 20, Frank Daniels and an unusually good supporting company, including Alf. C. Wheeler, Norma Kopp and Helen Redmond, sang "The Idol's Eye," to a large and well pleased audience. Black Patt's Troubadours, with Ernest Hogan, gave two performances 24, to good business. Kennedy's Players 26 and 27, "The Prisoner of Zenda" Oct. 5, Denman Thompson, in "The Old Homestead."

MIDDLETOWN.—At the Casino Black Patt's Troubadours, Sept. 23, were greeted with a large and fashionable audience. "Lost, Strayed or Stolen," due 26, "When London Sleeps" 29, "Dr. Jeckyl and Mr. Hyde" Oct. 1.

GENEVA.—At the Smith Opera House "Darkest Russia" was presented to a large and appreciative audience Sept. 22. Booked: Denning's Minstrels, 30, "El Capitan" Oct. 3.

UTICA.—At the Utica Opera House "What Happened to Jones" drew a big house Sept. 21. Sol Smith Russell is due 27, "On the Suwanee River" Oct. 1.

NEW YORK STATE.—At the Academy of Music Hoyt's "Stranger in New York" pleased a good sized audience Sept. 26. "John Martin's Secret" is due 28, and promise to do well, otherwise the house will be dark all this week. Frank Daniels, "The Idol's Eye," was accorded a big and glorious reception. The dances, as is well known, are big and glorious. Both performances gave the best of satisfaction. Waiter's Comedy Co. is underlined for Oct. 3-8, in repertory, at popular prices.... Columbus Hall is dark this week. Robert De Mille's "Clayton" will be due 26, and Hoyt's "A Stranger in New York" Oct. 28. Lola Jackson, Small joins next week, at Schenectady, N. Y.

ALBANY.—The regular Fall season opened very antenically crowded houses being the rule everywhere.

THE EMPIRE THEATRE.—opened last week, with E. E. Rice's "1924" on Sept. 19, to a good many, and Frank Daniels, in "The Idol's Eye," followed, 21 and 22, to a certain success. The remainder of the week was devoted to the first production of Hall's "The Meddler," in which the author's name was not left except the director. In the meantime the audience applauded the director, who appeared to be left standing in a most embarrassing position. It was fully a minute after the last member of the band had retired when the band started to play one of the musicians arose and went up to Director Brooke, and began to expostulate with him, telling him that he had been left standing, and after an unsuccessful attempt to speak to the director, returned to his seat. He was hardly seated before other members of the band returned to the stage and finished the piece as though no interruption had taken place. Mr. Jacob, who had been away for several seasons in business for himself, had returned to his old position as advertising agent at Hyde & Behman's.

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Selling, for three year olds and upward which have not won \$100, \$200 added, of which \$100 to second and \$20 to third, allowances, one mile and a second. O. L. Richards' b. g. *Charentus*, 4, by *Charaxus*. *Contesta*, 106; 3 to 1. ... *Clawson* 2. G. C. Hill's ch. b. *Headlight*, 11, 5; 106; 100 to 1. *Turner* 3. Time, 1:49.

Handicap, for two year olds, \$10 each, \$5 forfeit, to the winner, \$750 added, of which \$100 to second and \$75 to third, allowances, one mile and a second. J. E. McDonald's ch. b. *Belle of Troy*, by *Fonso*. The *Jameson Stable*'s ch. b. *Noisy*, 3, 100; 3 to 1. ... *Maher* 1. G. M. Miller's ch. b. *Headlight*, 11, 5; 106; 100 to 1. *Turner* 3. Time, 1:49.

The Greenfield Stakes, for three year olds, \$50 each, \$5 forfeit to the winner, \$1,000 added, of which \$300 to second and \$300 to third, selling allowances, six furlongs. The *Greenfield* Stake, for three year olds, \$50 each, \$5 forfeit to the winner, \$1,000 added, of which \$300 to second and \$300 to third, selling allowances, six furlongs. J. D. Smith's b. l. *Lillian Belle*, by *Bermuda Satin*, 109; 5 to 1. ... *Clawson* 2. W. M. Clark's ch. b. *High Jinks*, 101; 5 to 1. ... *Sims* 1. Bromley & Co.'s b. f. *Keystone Queen*, 95; 15 to 1. *O'Connor* 3. Time, 1:16.

Handicap, for all ages, \$10 each, \$5 forfeit to the winner, \$300 added, of which \$100 to second and \$75 to third, allowances, one mile and a furlong. E. S. Gardner & Son's b. f. *White Frost*, 4, by *Iroquois*. *Wilf*, 128; 13 to 5. ... *Maher* 1. P. J. Dwyer's ch. b. *High Jinks*, 101; 5 to 1. ... *Clawson* 2. C. Fleischmann's Son's b. c. *George Keene*, 3, 110; 9 to 5. Time, 1:46.

Racing at Newport. For three year olds which have not won \$750 in 1898, \$60 added, of which \$20 to second and \$50 to third, colts and fillies carry 115lb. fillies and geldings 118lb. winners of three races in 1898 to carry 7b additional, one mile and a sixteenth. August Belmont's b. g. *Firearm*, by *Rayon d'Or*. *Pides*, 121. H. Griffin's b. c. *Oxnard*, 115; 8 to 1. ... *Taral* 2. P. J. Dwyer's b. c. *Gloinoise*, 115; 7 to 1. ... *Clawson* 3. Time, 1:30.

The biggest crowd of the season, thus far, was in attendance afternoon of Wednesday, 21, when the six events was productive of large fields and good sport. Although innocent of stake events, the purse races on the programme provoked lively speculation, and, as three favorites found their way to the front, placers of "educated money" got fair returns on the afternoon. The winners were Marian, Henry Prince, Merry Heart, Manuel, Charlie Rose, Handout and Olindo. Summary:

High-steepchase for all ages, \$700 added, of which \$100 to second and \$30 to third, six furlongs. P. J. Dwyer's ch. b. *Manuel*, 115; 8 to 1. ... *Maher* 1. W. C. Lambeth's ch. b. *Manuel*, 115; 8 to 1. ... *Clawson* 2. W. C. Lambeth's ch. b. *White Eyes*, 106; 15 to 1. ... *Maher* 1. James 1. Goughares Stable's b. c. *Momentum*, 3, 112; 12 to 2. ... *M. Clancy*'s b. m. *Lambent*, 5, 8 to 1. ... *Maher* 3. Time, 1:15.

Selling, for three year olds and upward, \$600 added, of which \$100 to second and \$50 to third, penalties and allowances, one mile and a furlong. C. Littlefield Jr.'s b. f. *Merry Heart*, by Sir Modred. *Bella*, 106; 15 to 1. ... *Maher* 1. P. J. Dwyer's ch. b. *Manuel*, 115; 8 to 1. ... *Clawson* 2. T. M. Costello's ch. c. *The Kentuckian*, 110; 7 to 2. Time, 1:38.

For maidens, all ages, \$100 added, of which \$60 to second and \$40 to third, allowances, one mile and a half and geldings allowed \$50 to one mile. P. S. F. Randolph's b. f. *Yester*, 103; 30 to 1. ... *Maher* 3. Time, 1:38.

Selling, for maidens two year olds, \$600 added, of which \$100 to second and \$50 to third, allowances and penalties, one mile and a furlong. George Long's b. c. *Manuel*, 115; 8 to 1. ... *Spicer* 1. J. McCafferty's b. c. *Himmling*, 110; 4 to 1. ... *Clawson* 2. Simms & Anderson's ch. c. *The Kentuckian*, 110; 7 to 2. Time, 1:38.

For maidens, all ages, \$100 added, of which \$60 to second and \$40 to third, allowances, one mile and a half and geldings allowed \$50 to one mile. P. S. F. Randolph's b. f. *Yester*, 103; 30 to 1. ... *Maher* 3. Time, 1:38.

Selling, for maidens two year olds, \$600 added, of which \$100 to second and \$50 to third, allowances and penalties, one mile and a furlong. F. G. O'Connor's ch. b. *Glindo*, 6, by *Oneko-Sophronia*, 164; 4 to 1. ... *Clawson* 1. W. L. Oliver's b. g. *Governor Budd*, 145; 10 to 1. *Hogan* 2. F. R. T. Hitchcock's b. c. *Diver*, 137; 7 to 1. *Cooper* 3. Time, 1:38.

A promising card was made with pleasant Autumn weather, had the effect of increasing the attendance on Thursday afternoon, 22, and a very enjoyable day's sport was had by those who were fortunate in placing their investments, although the supporters of favorites did not fare remarkably well, only two coming off with flying colors. The only special event on the programme was the Seabreeze Stakes, for which the bulk of the money went upon George Keene, the quotations being 7 to 5, but he lamentably failed to equal the expectations of his very confident backers, not even being equal to the task of securing a place, while Nosey, against which 15 to 5 was offered, the even with come up to mate in case, finishing three lengths ahead of Lenape. It was a selling race, and the winner was entered to be sold for get back the colt, started with a bid of \$1,500, and, there being no opposition, Nosey was knocked down to him. S. C. Hildreth, the owner of Nosey, in a spirit of revenge, then secured George Keene, paying \$3,350 for him. Sum mary:

For three year olds which have not won \$1,000 in 1898, \$60 added, of which \$10 to second and \$50 to third, allowances, one mile and a furlong. F. R. T. Hitchcock's b. c. *Decanter*, by *Deceverine*, 109; 5 to 1. ... *Clawson* 2. J. A. Bennett's ch. b. *Oneko-Sophronia*, 164; 4 to 1. ... *Clawson* 3. Time, 1:38.

Selling, for maidens two year olds, \$600 added, of which \$100 to second and \$50 to third, allowances and penalties, one mile and a furlong. Walter Smith's b. c. *Handcup*, by *Hanover Black*, Maria, 103; 7 to 2. ... *Clawson* 1. B. T. & E. Littlefield's b. c. *Favonius*, 112; 5 to 1. ... *Littlefield* 2. P. S. F. Randolph's b. f. *Yester*, 103; 30 to 1. ... *Maher* 3. Time, 1:38.

Handicap, steepchase, \$500 added, of which \$60 to second and \$40 to third, two miles. F. G. O'Connor's ch. b. *Glindo*, 6, by *Oneko-Sophronia*, 164; 4 to 1. ... *Clawson* 1. W. L. Oliver's b. g. *Governor Budd*, 145; 10 to 1. *Hogan* 2. F. R. T. Hitchcock's b. c. *Diver*, 137; 7 to 1. *Cooper* 3. Time, 1:38.

A handcap, for three year olds, \$600 added, of which \$100 to second and \$50 to third, allowances and penalties, one mile and a furlong. P. S. F. Randolph's b. f. *Yester*, 103; 30 to 1. ... *Maher* 3. Time, 1:38.

Handicap, for three year olds, \$600 added, of which \$100 to second and \$50 to third, allowances and penalties, one mile and a furlong. H. G. Conley's ch. b. *Decanter*, by *Deceverine*, 109; 5 to 1. ... *Clawson* 2. J. A. Bennett's ch. b. *Oneko-Sophronia*, 164; 4 to 1. ... *Clawson* 3. Time, 1:38.

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The company this season, consisting of 25 people, march band and orchestra, opened at Pontiac, Mich., for the first time, to great success. Will open at Saginaw, Mich., for four weeks to immerse band and orchestra, turning hundreds of way the last two weeks, then Bay City ten weeks, displaying S. R. O. sign every evening. At 8 o'clock, it became necessary to enlarge the canopy making it 60x140ft., seating capacity for 2,000 people. We are now in our third week in Saginaw, where we will close the season Oct. 15. Business, if anything, is better here.

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Sept. 12, Haymarket, Chicago, when Mrs. Olifan performed our newest novelty (the Grecian Bend) the ladies laughed and screamed so much that you would think twenty mice were turned loose—as big a success as anyone could make. Ask Jay Rial, Arthur Dunn or Joe Flynn.

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The best not too good; also good Stage Manager with good afterpieces. Do not want amateurs or inexperienced persons; such as are discharged first rate.

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WHO DOES SPECIALTY, LEADING MAN, AI BUCK AND WING DANCER, ALSO GOOD PIANO PLAYER. OTHER USEFUL PEOPLE WRITE. WILL ADVANCE FEES. BLANCH HUNTINGTON WRITE.

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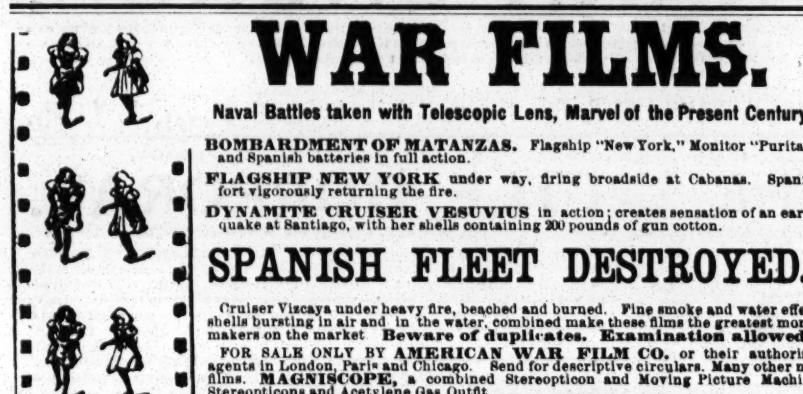
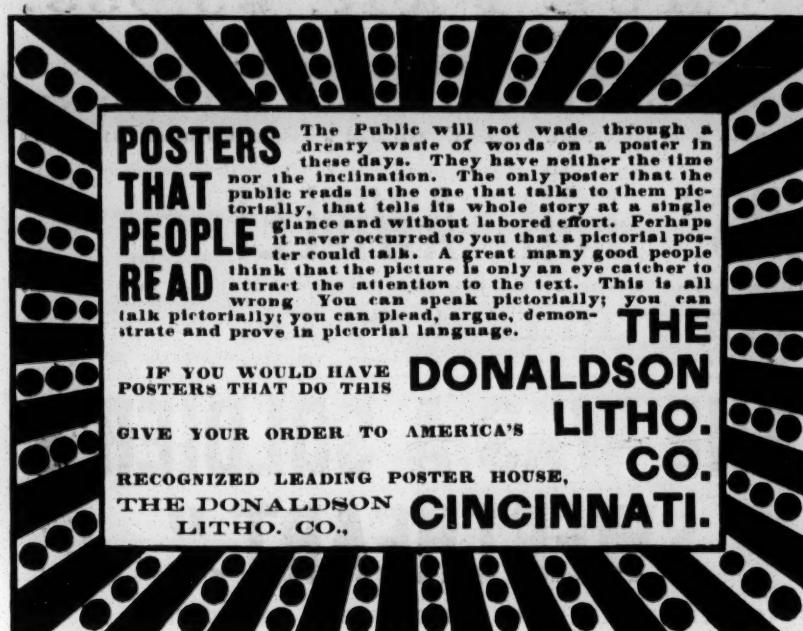
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Read the Opinions of the New England Press Regarding THE MINSTREL TRIUMPH OF THE 19th CENTURY:

"Wm. H. West's Big Minstrel Jubilee scored the greatest success known in the history of professional minstrel endeavor. * * * This is a strong statement, and it will seem to many, but it is entirely warranted, and it may further be said that the superb diversion Mr. West has organized and his Jubilee has far exceeded any previous far and away beyond the likelihood of being equaled very soon; the finest, most elaborate, most thoroughly pleasing affair ever linked to the term minstrel in this country. Not only is minstrelsy but the minstrelsy of the stars of the most brilliant male singing Providence people have had the pleasure of hearing. Mr. West has assembled men of remarkable talent in his company. * * * It is elegantly staged and costumed in true West fashion."—PROVIDENCE EVENING TELEGRAM.

"West's Big Minstrel Jubilee."

"The Boston Theatre began its regular season last evening, when Wm. H. West's Big Minstrel Entertainment, with a Jubilee aggregation of star

artists. * * * There was a large house, and the minstrel show was heartily enjoyed, all as well as danced by the frequent applause. It is fit that the big play house should have a big entertainment. * * * Mr. West makes music an essential factor in his minstrel entertainment, and the music is elegant. * * * The first part, almost entirely vocal, is one of the best ever presented on the minstrel stage. * * * The closing scene is a spectacular bit, entitled 'Remember the Maine.' The exhibition is excellent, and the national anthem is played on the piano, and it has been all the time. * * * It's a big minstrel show, and a bit out of the general run of minstrel entertainments. But that's as it should be at the Boston Theatre."—THE BOSTON GLOBE.

"West's Minstrels a Big Success."

"It was really a treat to be at the Opera House last evening, when Wm. H. West's Minstrels gave one of the best shows that have yet been seen here. The theatre was crowded to the doors both up and down stairs, by an audience made up of the Summer residents, army and

navy volunteers, and the best families of New-England who laughed and enjoyed the performance from start to finish. It was wholesome, witty and clean. As the curtain fell the band on the stage rendered 'The Star Spangled Banner,' and in an instant everyone was upon his feet, while hearty applause brought the performance to a brilliant conclusion."—THE NEWPORT HERALD.

"A First Class Minstrel Show."

"Wm. H. West's Big Minstrel Jubilee at the Hyperion last night was a great success. The audience had never seen in this city. It was in some respects a departure from old time minstrelsy, and the large audience was highly entertained. The first part was splendid * * * The songs were numerous, and the voices who possess elegant voices. * * * The comedians were all funny, and provoked considerable laughter."

"Each number of the old was very good, the one entitled 'Remember the Maine,' a production originated by Mr. West, he says, especially for this Jubilee. Complimentary remarks were heard on all sides."—NEW HAVEN MORNING JOURNAL.

"Only a sorely troubled conscience or a degree of apoplectic fits can make life more of a burden than a pleasure can prevent enjoyment of the ingenious mirth, the uncomplicated sentiment and the simple spectacular effects of a first class minstrel performance, such as that at the Opera House, Providence, put on by Wm. H. West's Minstrel Jubilee. Evidently there were none in the good sized audience assembled who were thus debarred from an occasional pleasant evening of the kind offered, for the manifestations of delight were general and unanimous. The audience seemed to be in the opportunity to enjoy an old stage performance."—THE PROVIDENCE JOURNAL.

"The Minstrel Jubilee."

"It was a veritable festival of fun and mirth that was enjoyed by the inhabitants of the Hyperion last night, when the 'Big Minstrel Jubilee,' organized by that prince of black face artists, William H. West, held forth. Such an aggregation of high class talent in minstrelsy has probably never before been gathered together, as the minstrelsy is a special art that make the minstrel a masterpiece and an event in the realm of comedy. The

magnitude of the stage settings in the opening part, the richness of the costumes, the excellency of the music and the superiority of the singing won the demonstrative admiration of the large audience, and encore after encore rewarded the efforts of the artists. The jokes were clean, for the greater part new and irreproachable."—NEW HAVEN MORNING JOURNAL.

"Wm. H. West's 'Big Minstrel Jubilee' received a warm greeting from a large audience in the Providence Opera House. The audience was one fond of fun, variety and music incidental to a minstrel performance, and there is no doubt, in all these requirements, West's Minstrels fully satisfied. The performance was one of the best of its kind seen in the city in a good while, and the warm reception accorded old favorites was deserved, as was the seal of approval set upon new features. There is in addition to a number of vocal and a worthy orchestra, and this makes the first part of the entertainment most agreeable."—THE PROVIDENCE NEWS.

"The performance was excellent."—SPRINGFIELD REPUBLICAN.

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